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Stellario Aspa

Guitar Book.

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Spanish Guitar,

INSTRUCTOR,

In which the manner of holding the Instrument is fully explained

The Scales in the Major & Minor Keys,

are progressively Arranged & fingered,

and a concise and simple method of tuning the Instrument.

TO WHICH IS ADDED

Several Favorite Spanish & Italian Melodies,

The Whole Compiled in the easiest possible manner

by

SIGNOR ASPA.

Professor of the Guitar.

LONDON, PUBLISHED BY W. BLACKMAN, 5. BRIDGE STREET, BORO.

h Stellario

(1822-45) Southwark

but God save the Queen p14, so after 1837

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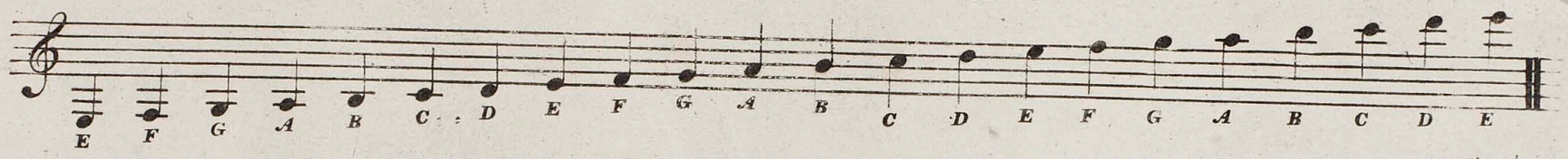
A New Method of INSTRUCTION *for the* GUITAR *and* VOICE.

by Aspa.

NAMES OF THE NOTES.



VALUE OF THE NOTES.

A Semibreve .....

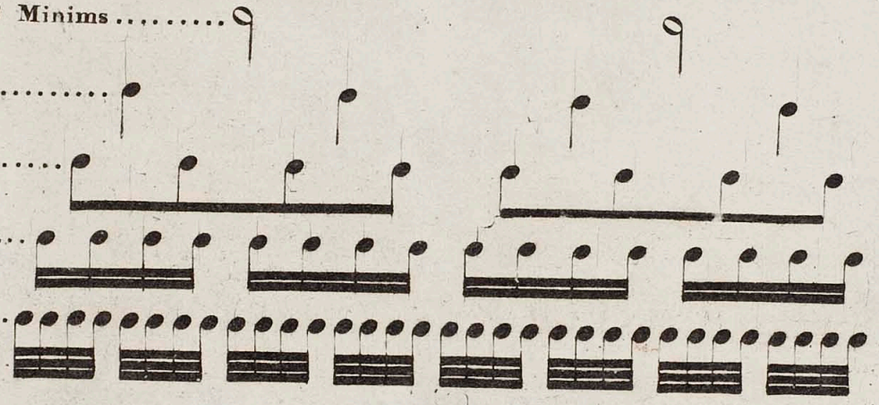
is as long as 2 Minims .....

or 4 Crotchets .....

or 8 Quavers .....

or 16 Semiquavers .....

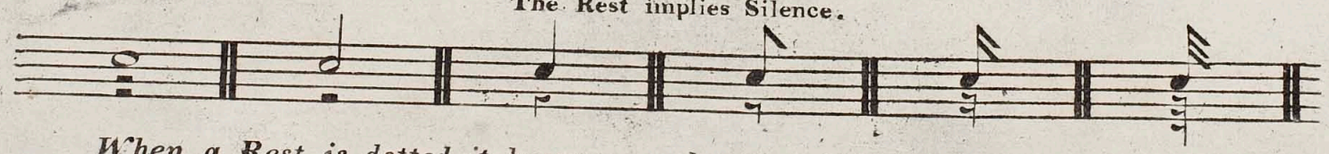
or 32 Demisemiquavers .....



A Dot placed after a Note makes it half as long again, for example *a Dot after a Minim* 𝅗𝅥. *is equal to a Minim and a Crotchet* 𝅗𝅥 𝅘𝅥 *or* 𝅘𝅥 𝅘𝅥 𝅘𝅥

VALUE OF THE RESTS.

The Rest implies Silence.



When a Rest is dotted it becomes as long again, thus 𝄽. *is equal to* 𝄽 𝄾

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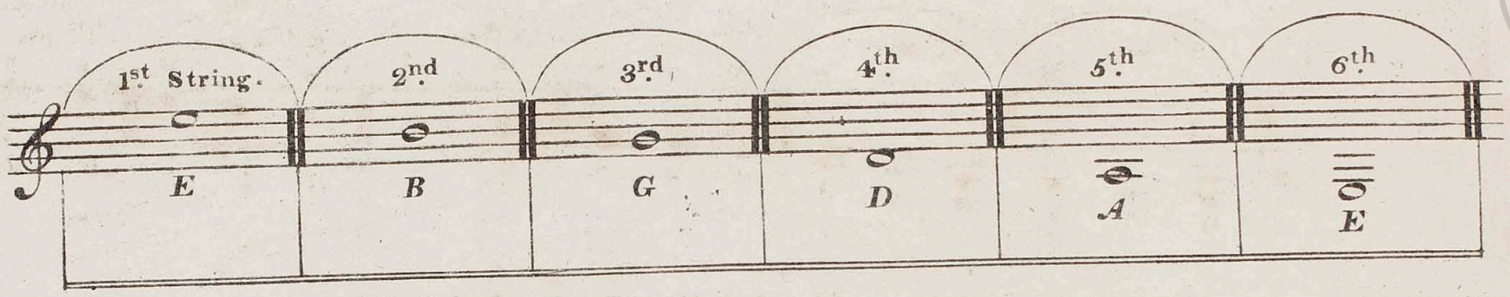
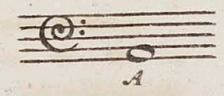
THE SPANISH GUITAR *has 6 Strings.*

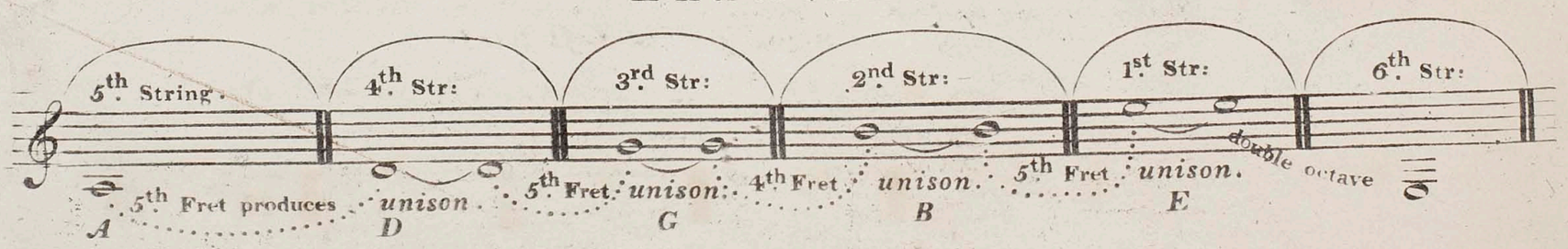


METHOD OF TUNING THE GUITAR.

The Guitar is tuned by fourths, except the 2nd String, to the 3rd which is only the interval of a Third.

First Tune the 5th String to the Sound of *A*  **on the Piano-Forte then press it on the 5th Fret and tune the 4th in unison to *D*, and all the rest in the same manner, except the 3rd String, which is stopt on the 4th Fret.**

EXAMPLE.



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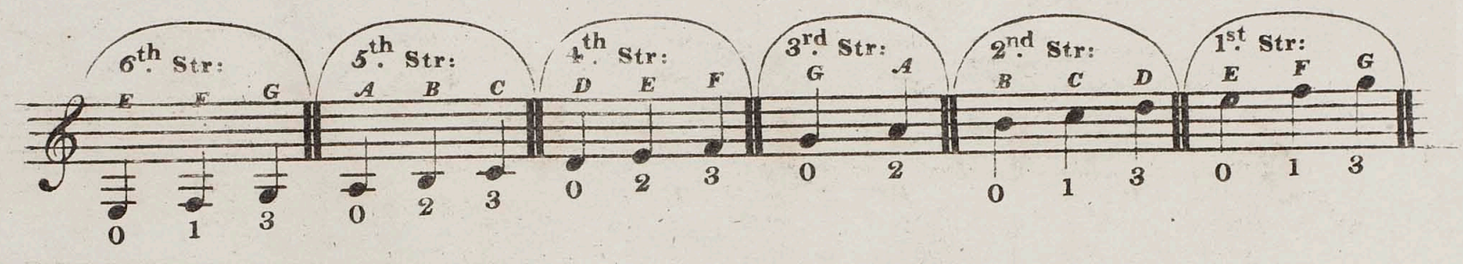
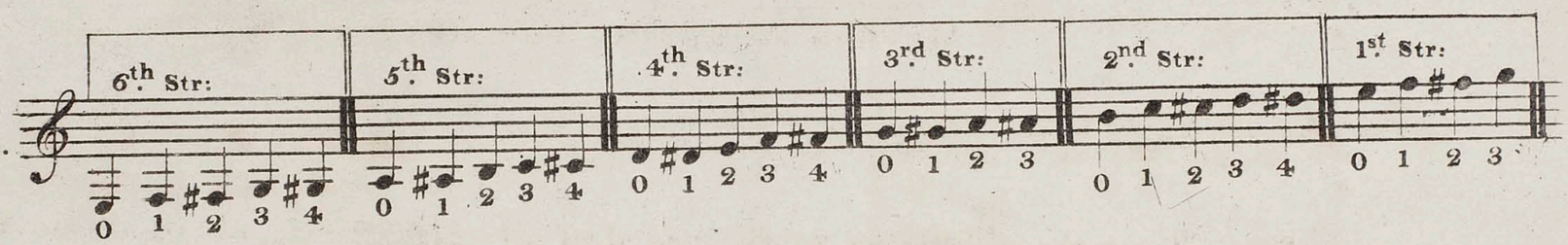
NATURAL SCALE.

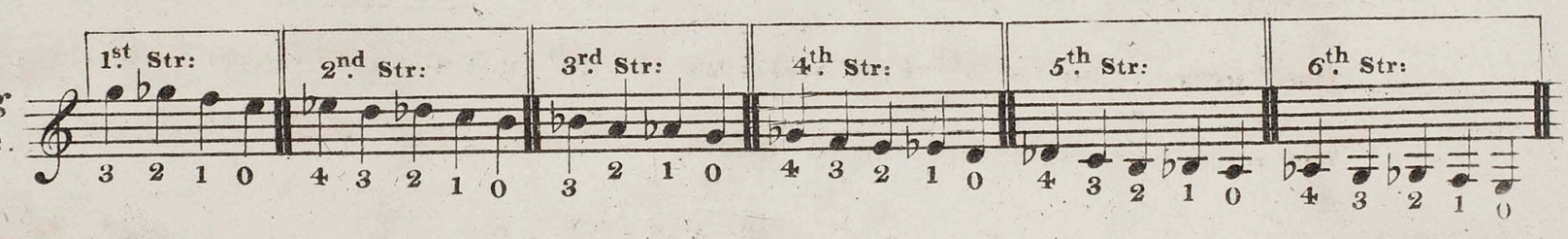


CHROMATIC SCALE.

Ascending by SHARPS.



Descending by FLATS.



Signs for the Left Hand.

Thumb	×
1st Finger	1
2nd Finger	2
3rd Finger	3
4th Finger	4

FINGER BOARD.

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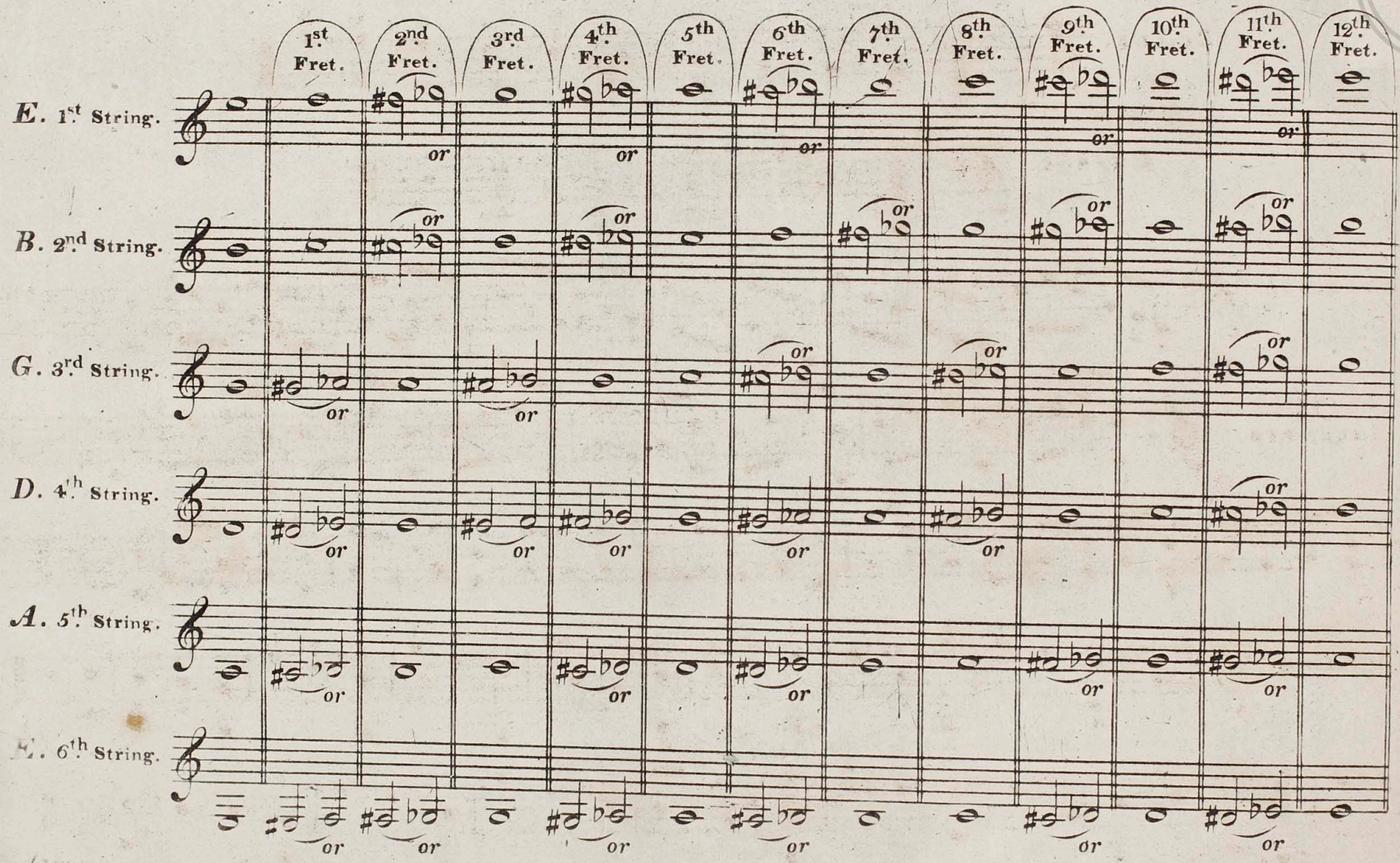

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KEY OF C. MAJOR.

SCALE.

CHORDS.

EXERCISE.

ITALIAN BALLETTO.

WALTZ.

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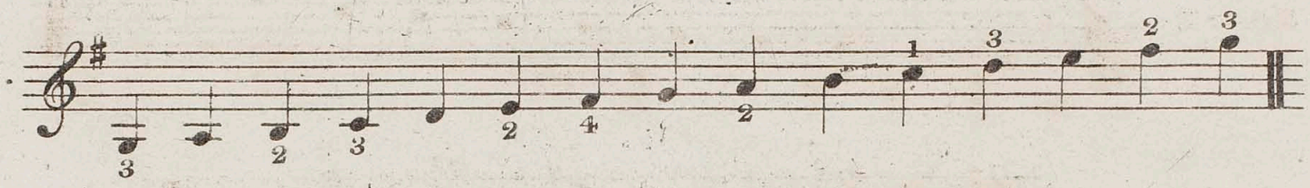
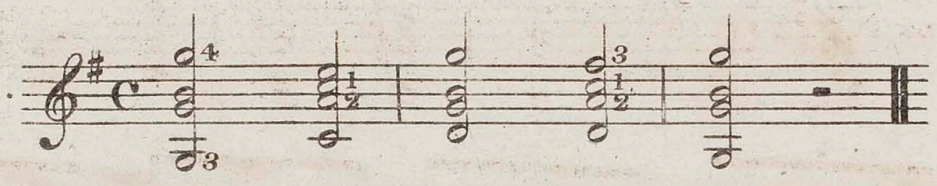
KEY OF G. MAJOR.

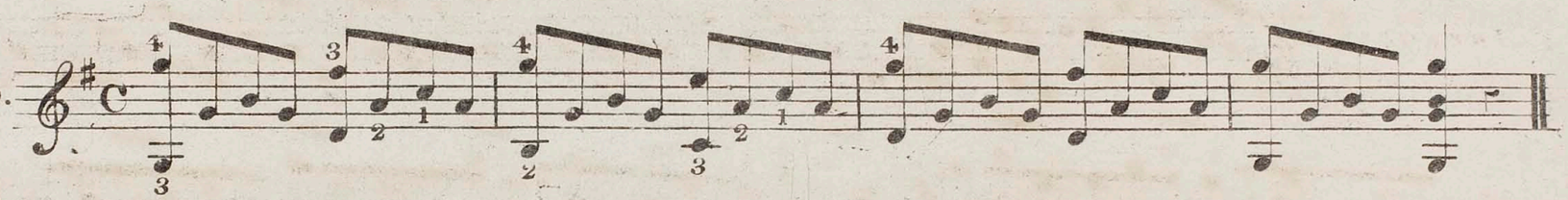
SCALE.



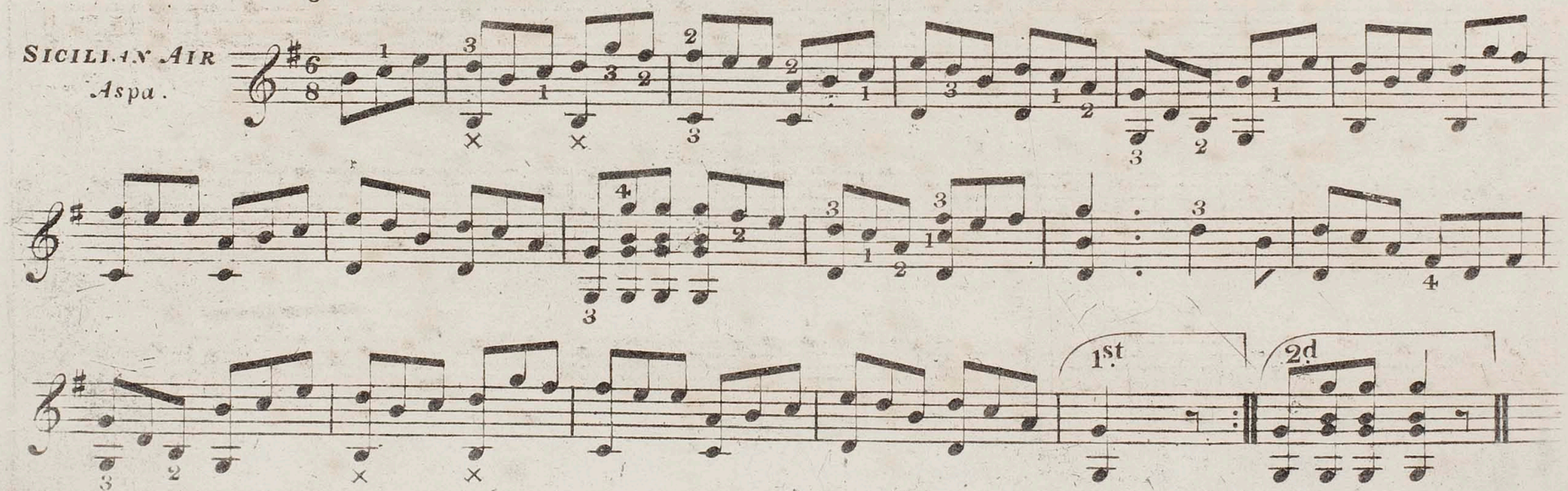
CHORDS.



ARPEGGIO.



SICILIAN AIR
Aspa.



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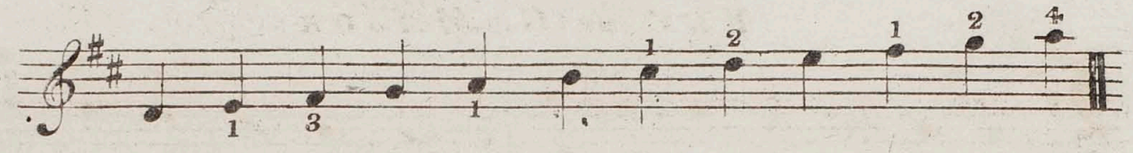
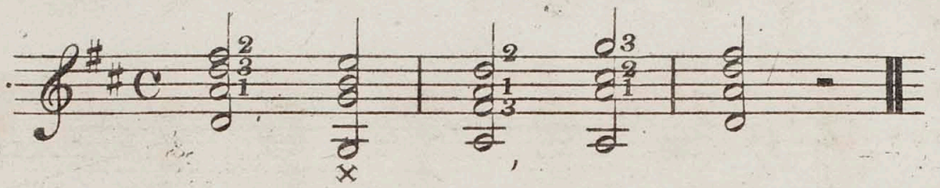
KEY OF D. MAJOR.

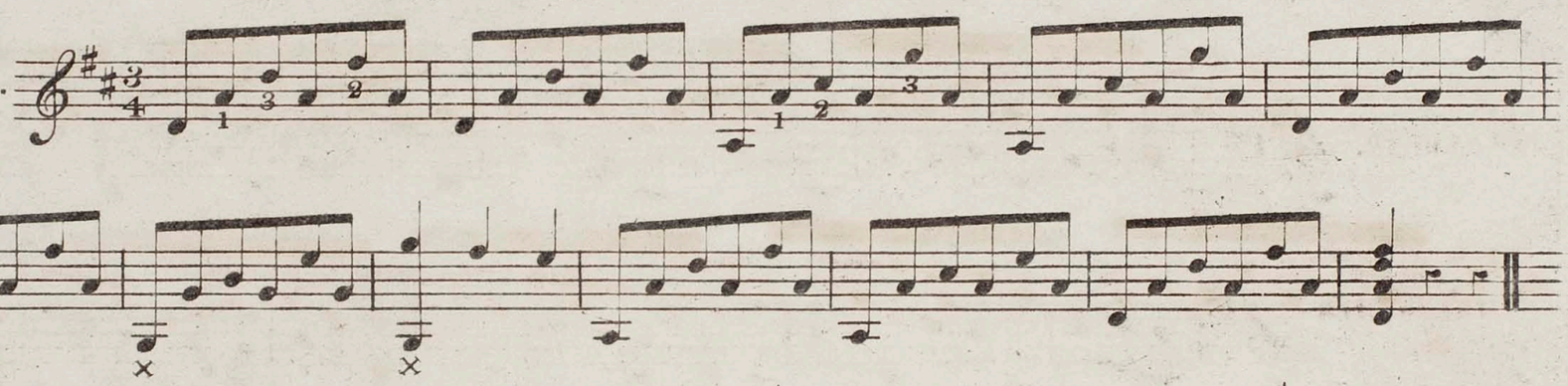
SCALE.



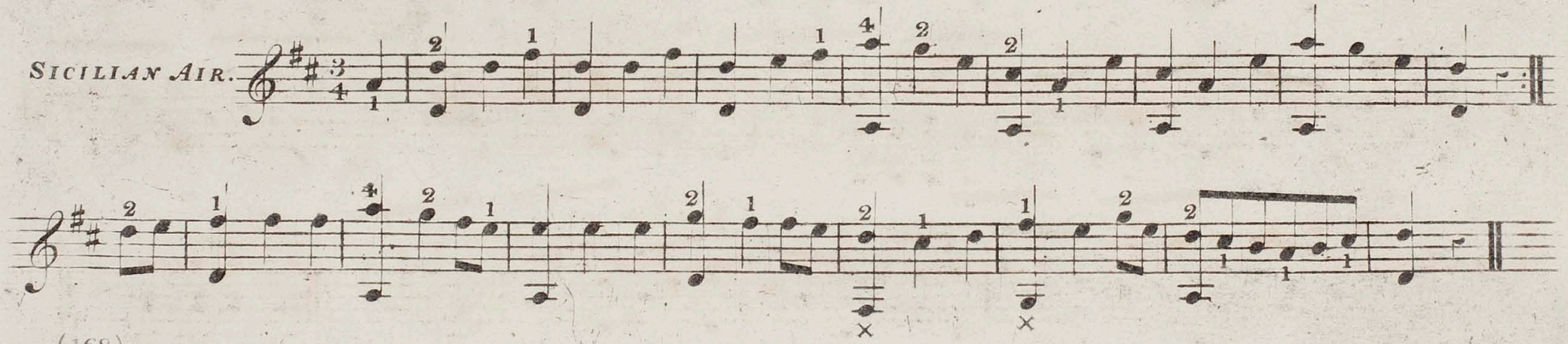
CHORDS.



ARPEGGIO.



SICILIAN AIR.



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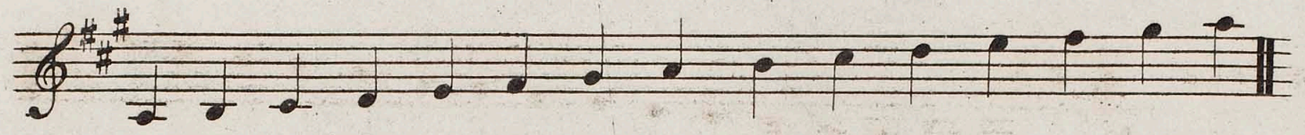
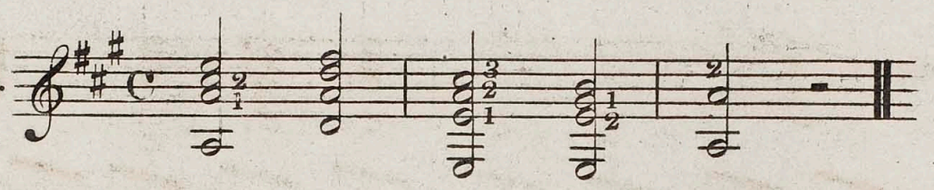
KEY OF A. MAJOR.

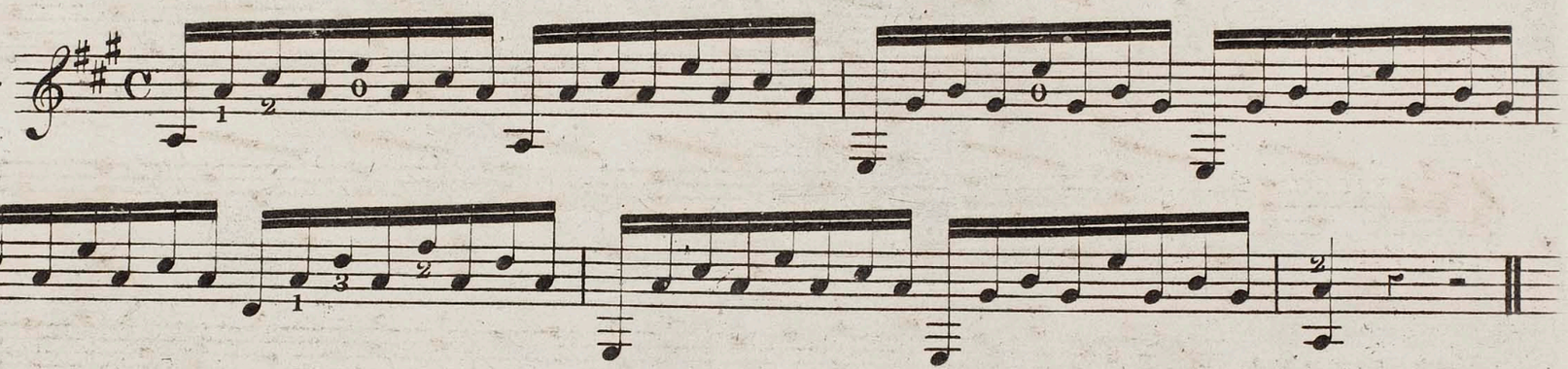
SCALE.



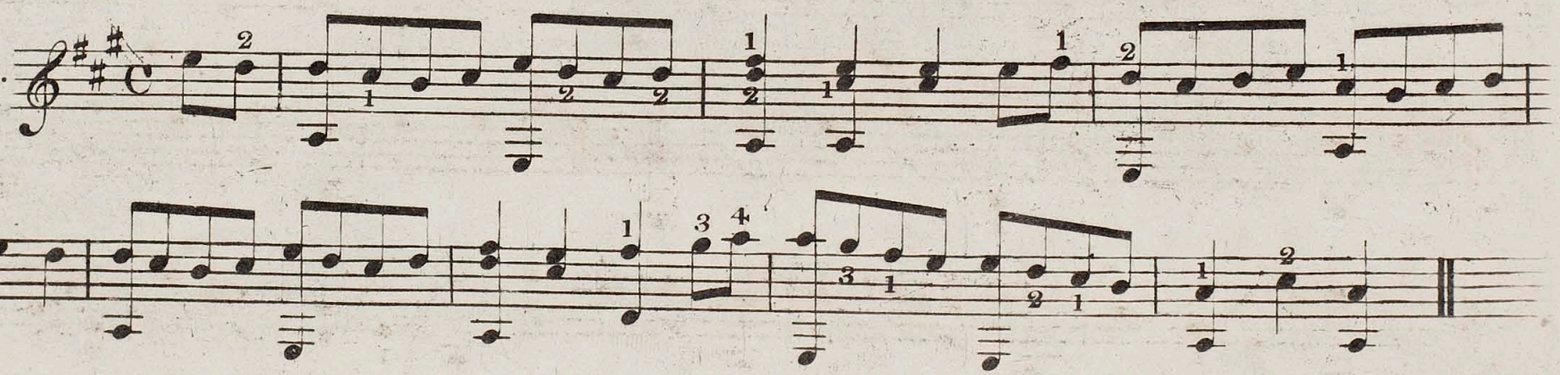
CHORDS.



ARPEGGIO.



GIÀ LA NOTTE.



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KEY OF E. MAJOR.

SCALE.

CHORDS.

ARPEGGIO.

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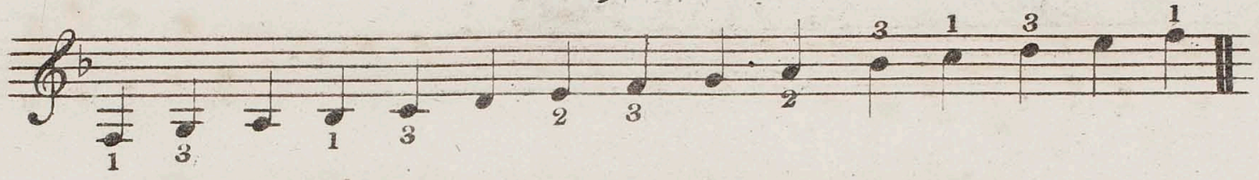
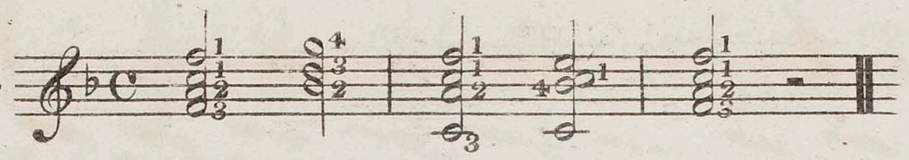
KEY OF F. MAJOR.

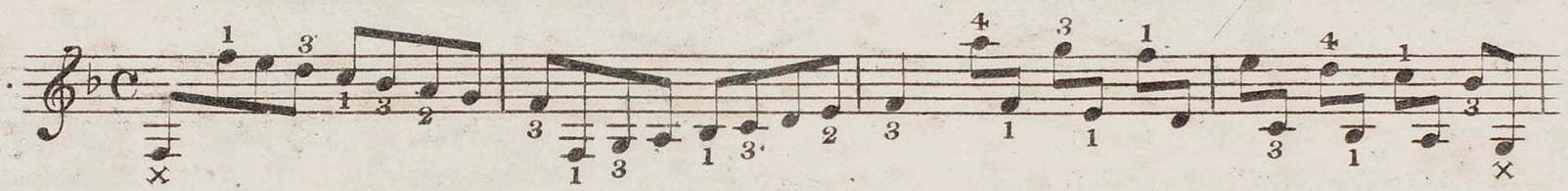
SCALE.

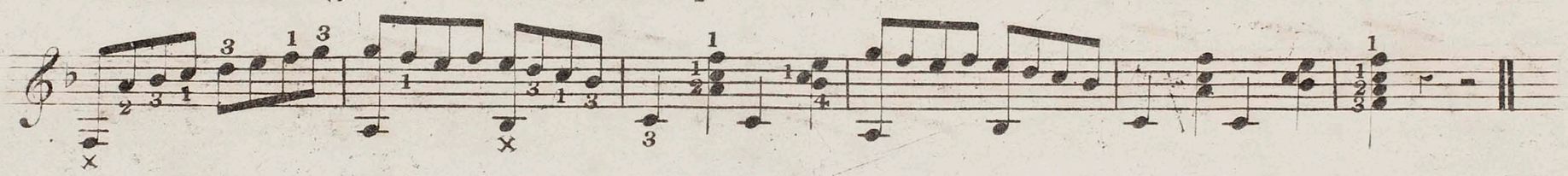


CHORDS.

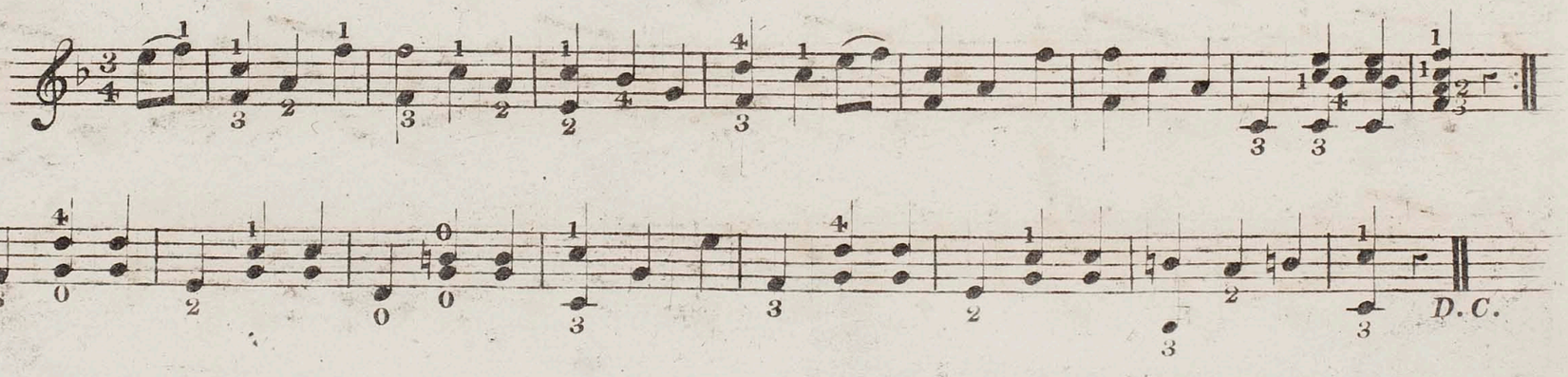


EXERCISE.





WALTZ



D.C.

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KEY OF D. MINOR.

SCALE.

CHORDS.

PRELUDE.

KEY OF A. MINOR.

SCALE.

CHORDS.

5th Fret.

PASTORALE.

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KEY OF E. MINOR.

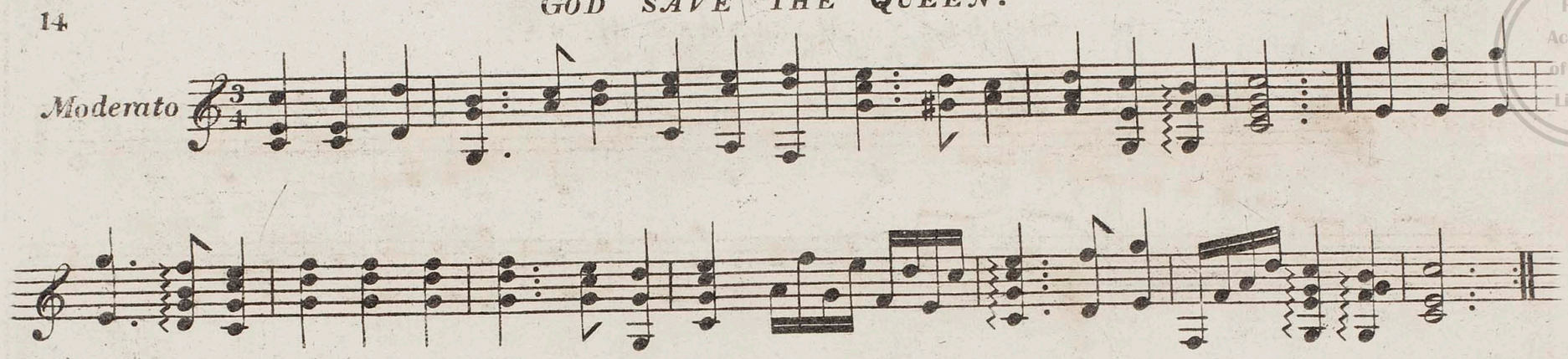
SCALE.

CHORDS.

EXERCISE.

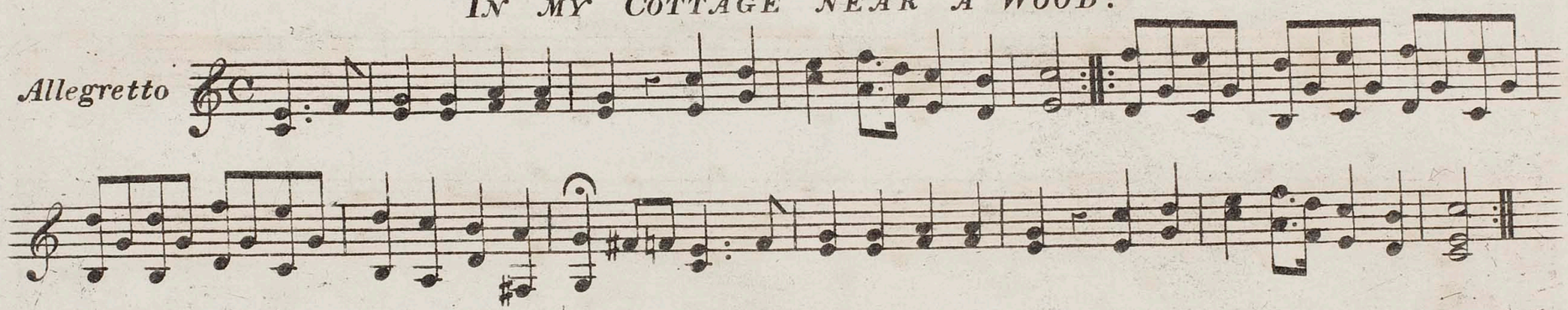
GOD SAVE THE QUEEN.

Moderato



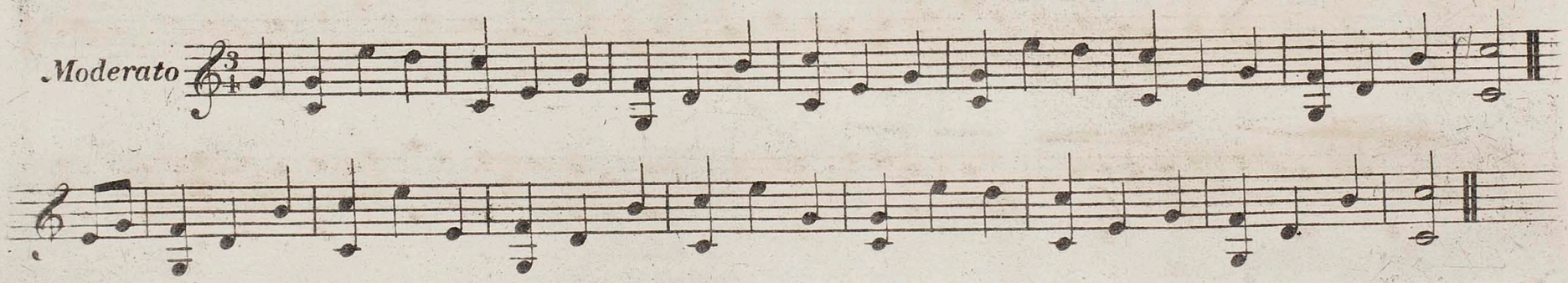
IN MY COTTAGE NEAR A WOOD.

Allegretto



GENTIL HOUSSARD.

Moderato



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SICILIAN MARINERS HYMN.

Andante

ff

VESPER HYMN. Jubilate.

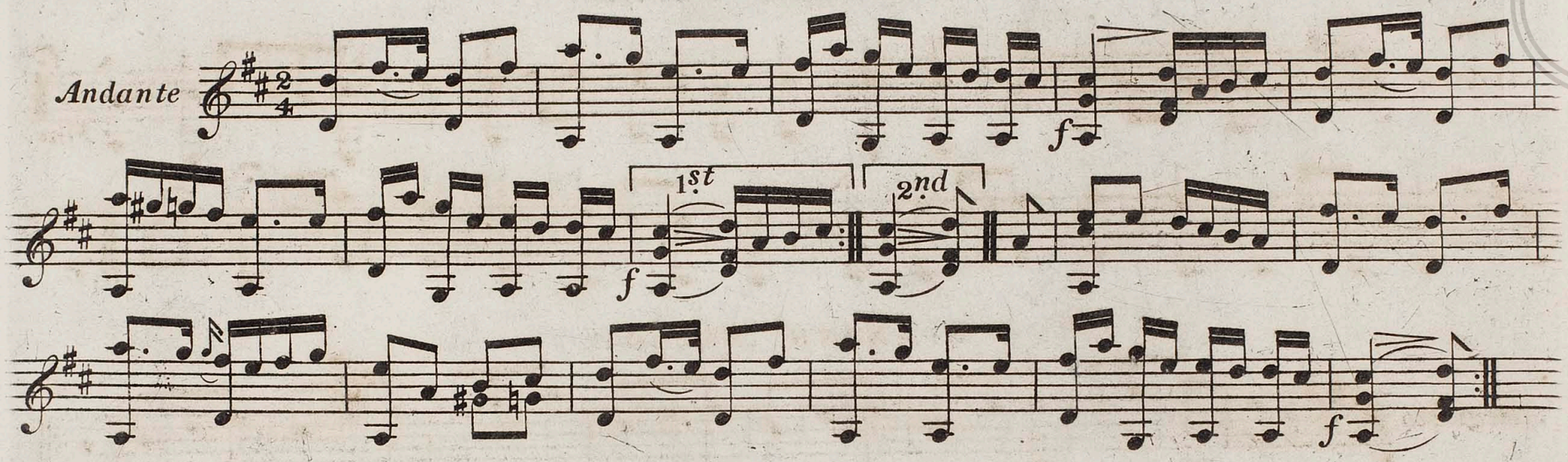
Andante

OH NO WE NEVER MENTION HER.

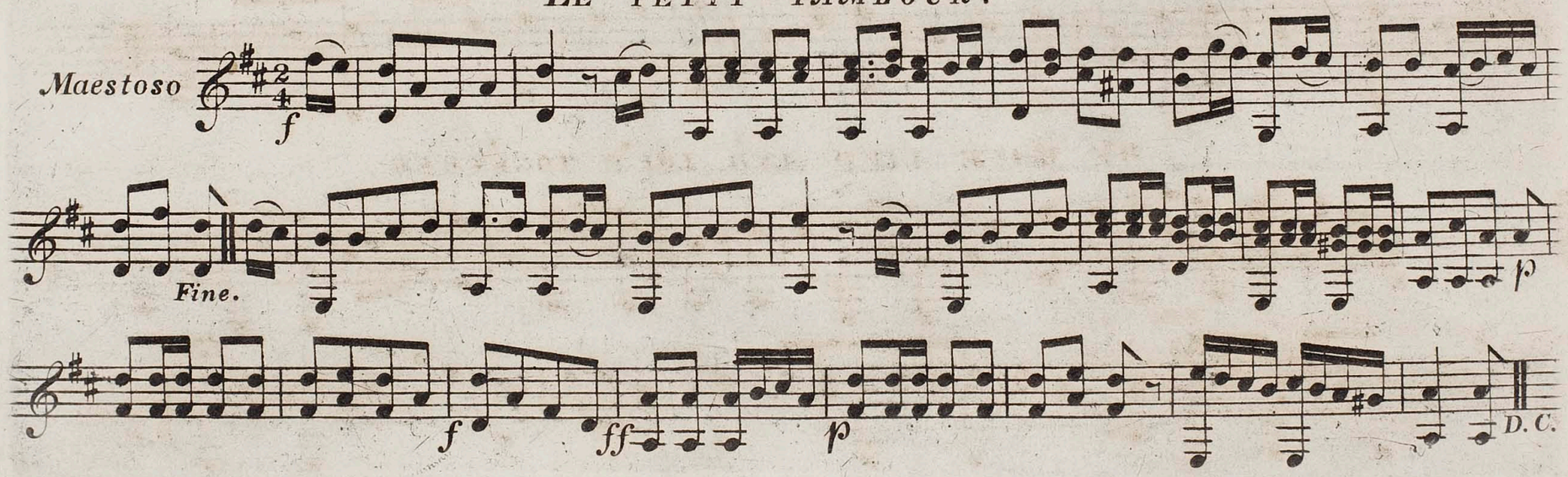
French Air.

Allegretto

SUL MARGINE.



LE PETIT TAMBOUR.



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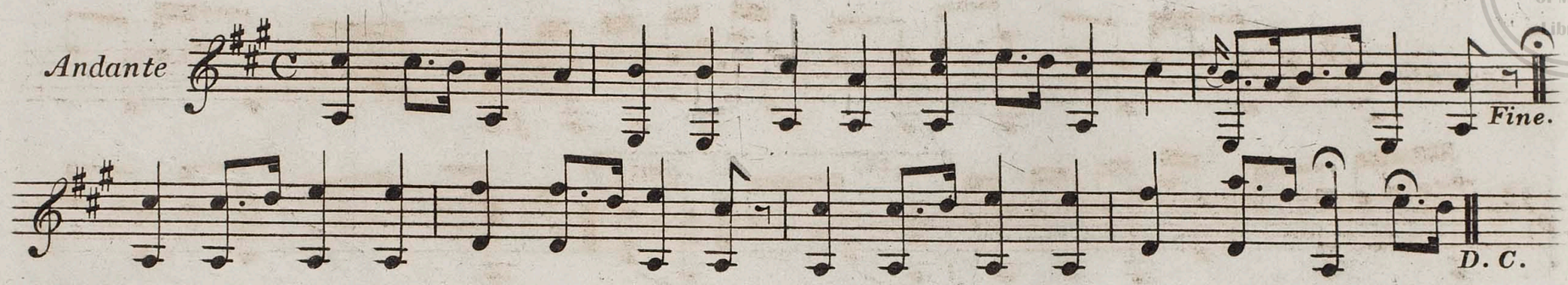
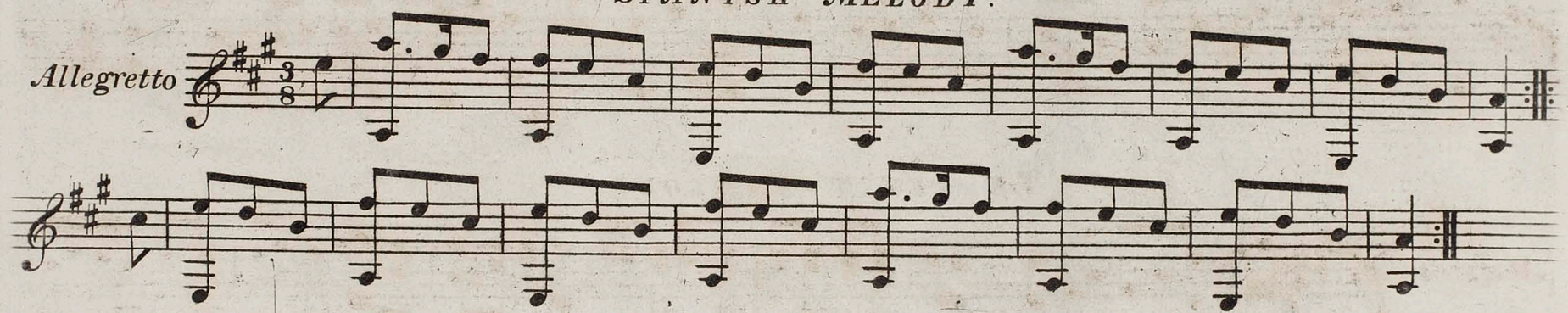
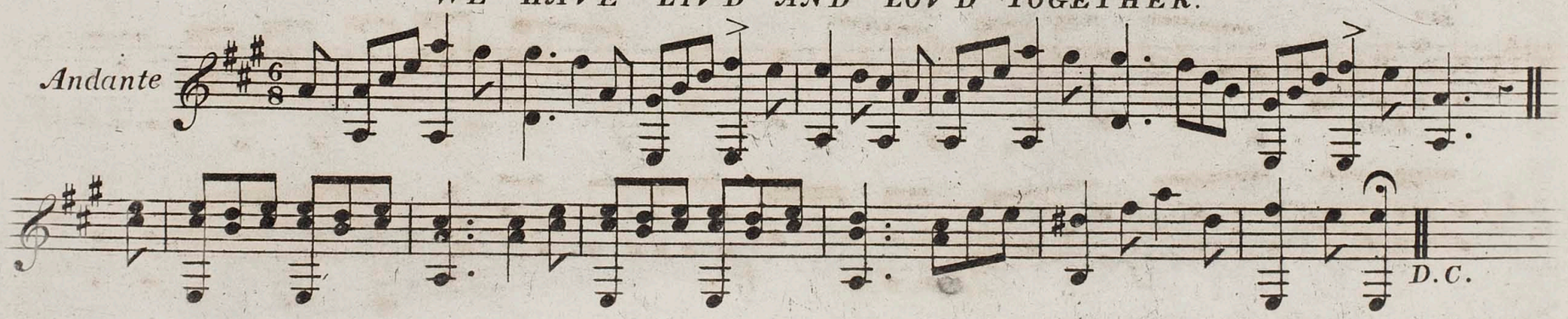
ROSSEAU'S DREAM.



SPANISH MELODY.



WE HAVE LIV'D AND LOV'D TOGETHER.



LOVELY LILY OF THE VALE — by Miss E. ROUSE.

Arranged for the Guitar by St. Aspa.

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VOICE.

GUITAR.

Lovely li - ly of the vale, Pillow'd in the lea - fy bow'r, Soft - est whispers

of the gale, Woo thee at the evening hour, Charming li - - ly chaste and fair,

rallent:

Bree - zes o'er thy bo - som rove, And the dew drop lin - gers there, Like the pear - ly

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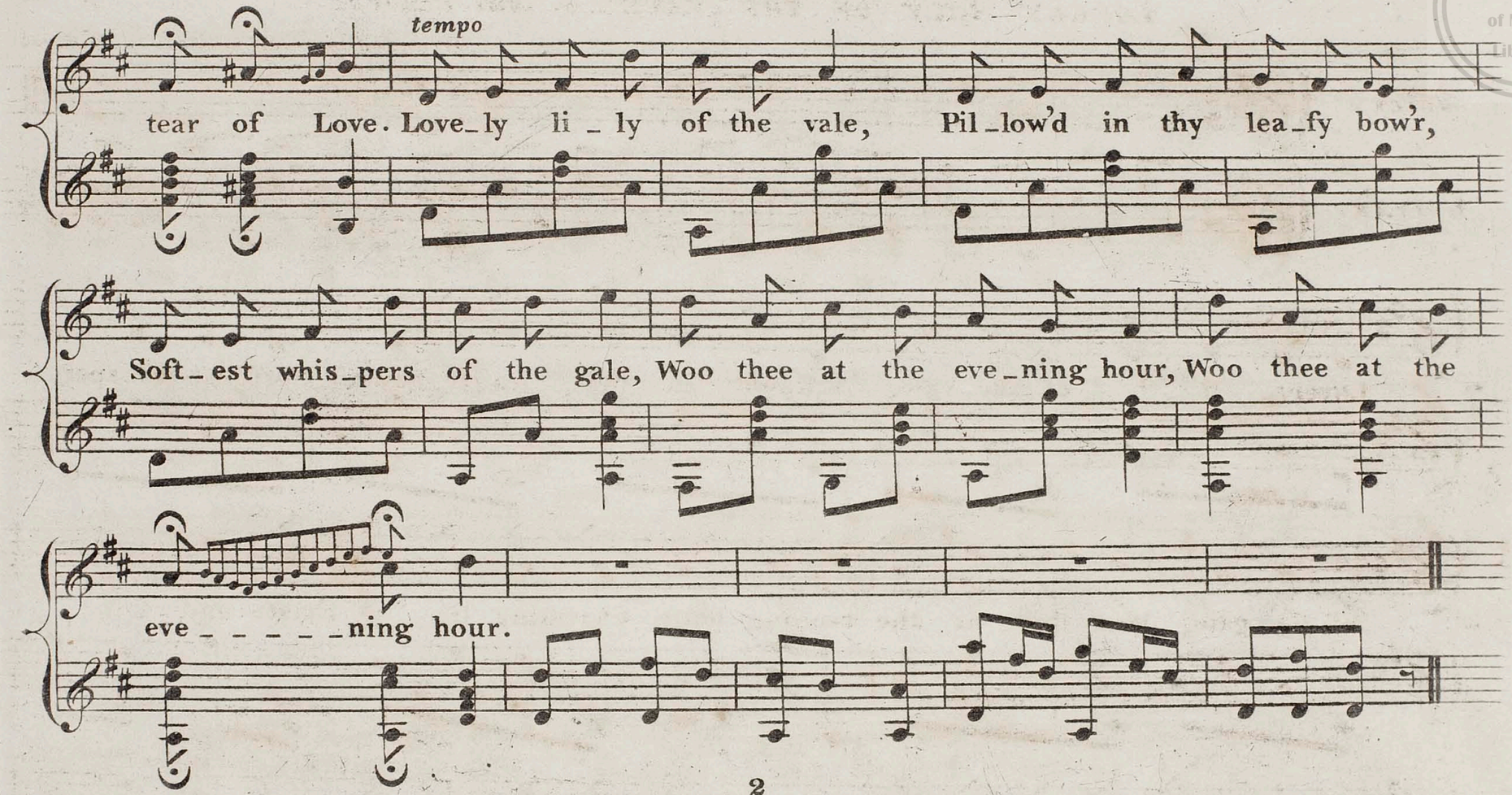

2

Lovely lily thou shalt be,
In a softer place of rest,
Leave thy couch and fly with me,
To my Ellen's snowy breast.

Balmy breezes of her breath,
On her bosom thou shalt share,
Sip sweetness as she slumbereth,
And mingle with the beauty there.

CANZONE MILITARE by FIORAVANTI.

Arranged for the Guitar by Sr. Aspa.

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VOICE.

Allegro.

GUITAR.

Ie me sens ne' pour la guer...re Je la fais et veux la fai.....re Par mon sa....bre par mon ver....re J'ai tou...jours su tri.....om...pher A l'è....tat de.....mi.....li.....tai.....re Rien ne peut se com...pa.....

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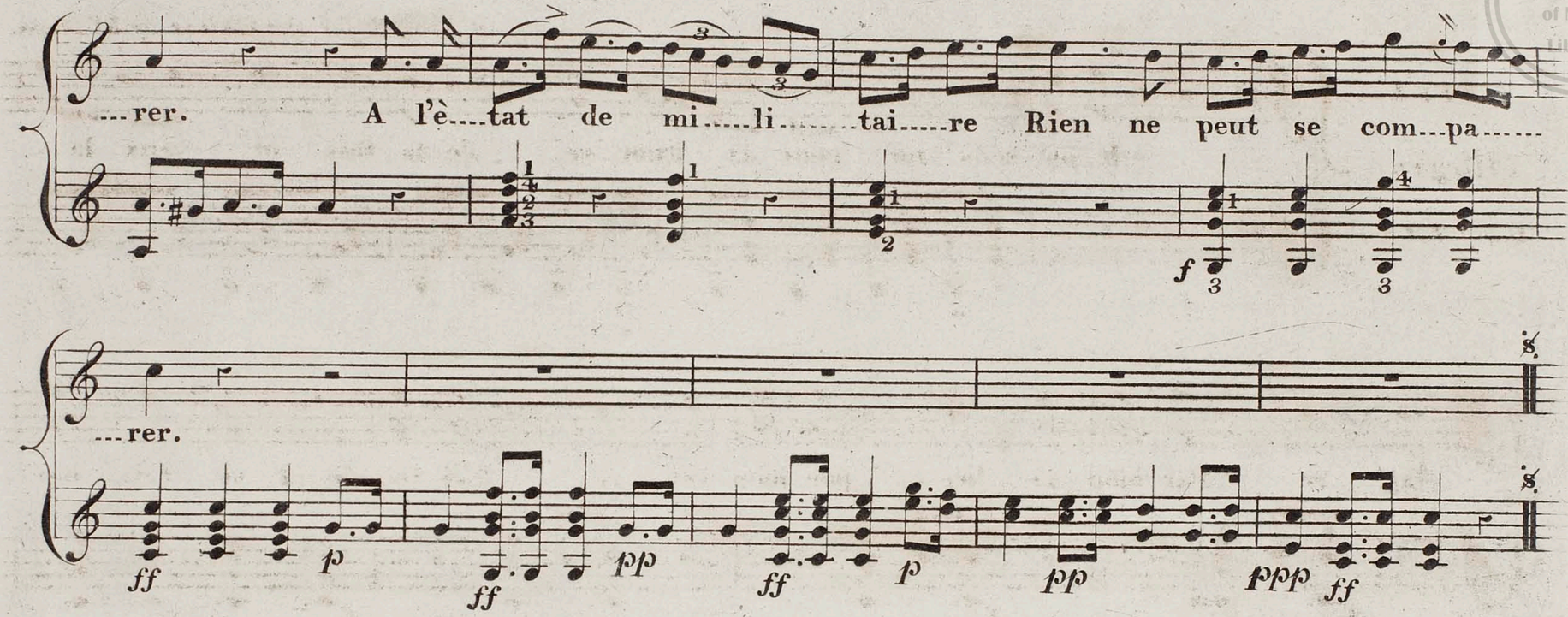


2

Pour l'honneur et la patrie,
Qu'un soldat se sacrifie,
De ces palmes qu'il envie,
Il se voit environner!
A l'état &c.

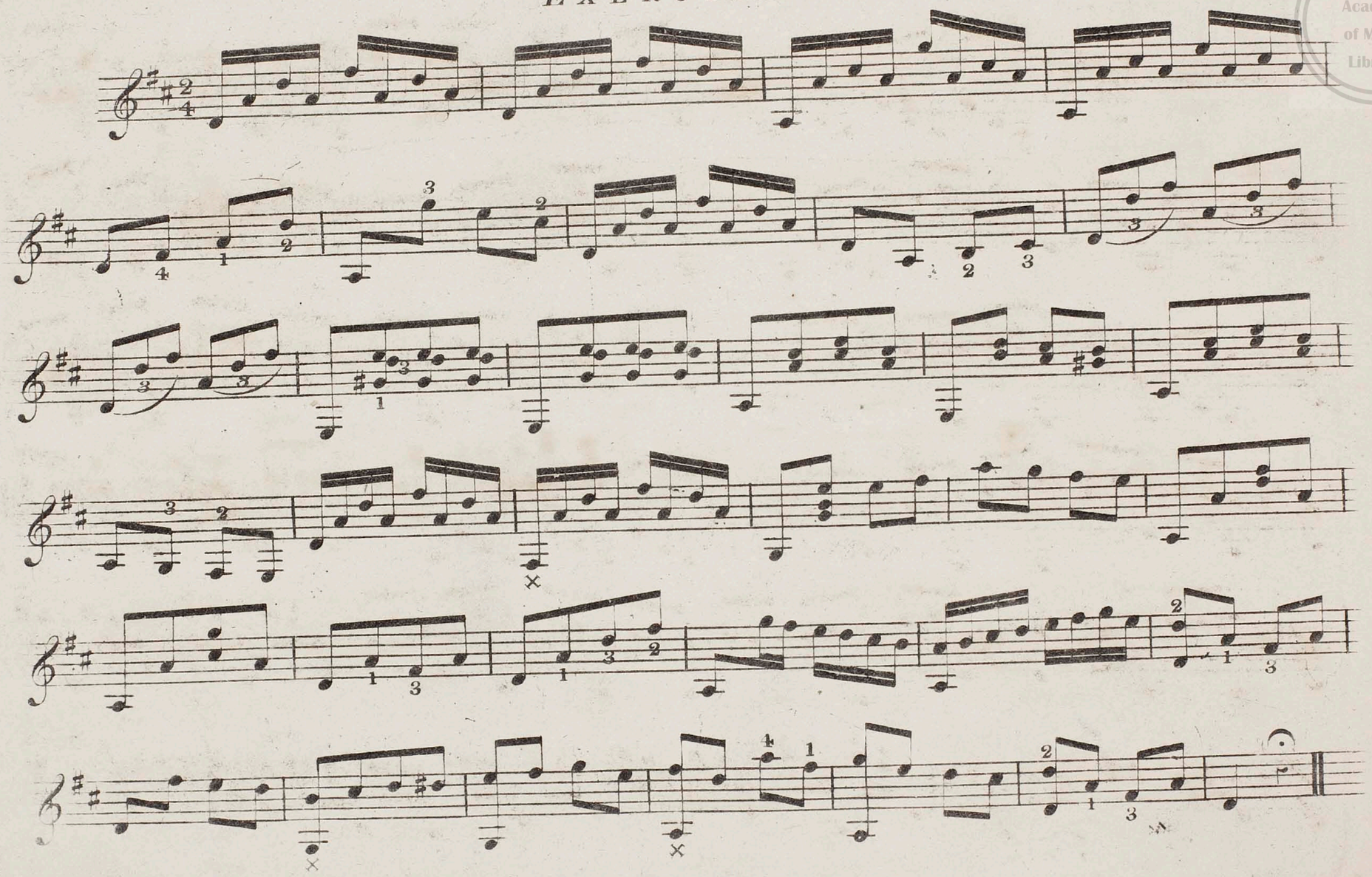
3

Sans humeur chagrine et noire,
Nous marchons à la victoire,
Et les femmes se font gloire
De venir nous couronner,
A l'état &c.

4

A la fin de ma carrière
Une balle meurtrière
Me fait mordre la poussière
Et je meurs sans y penser,
A l'état &c.

EXERCISE.



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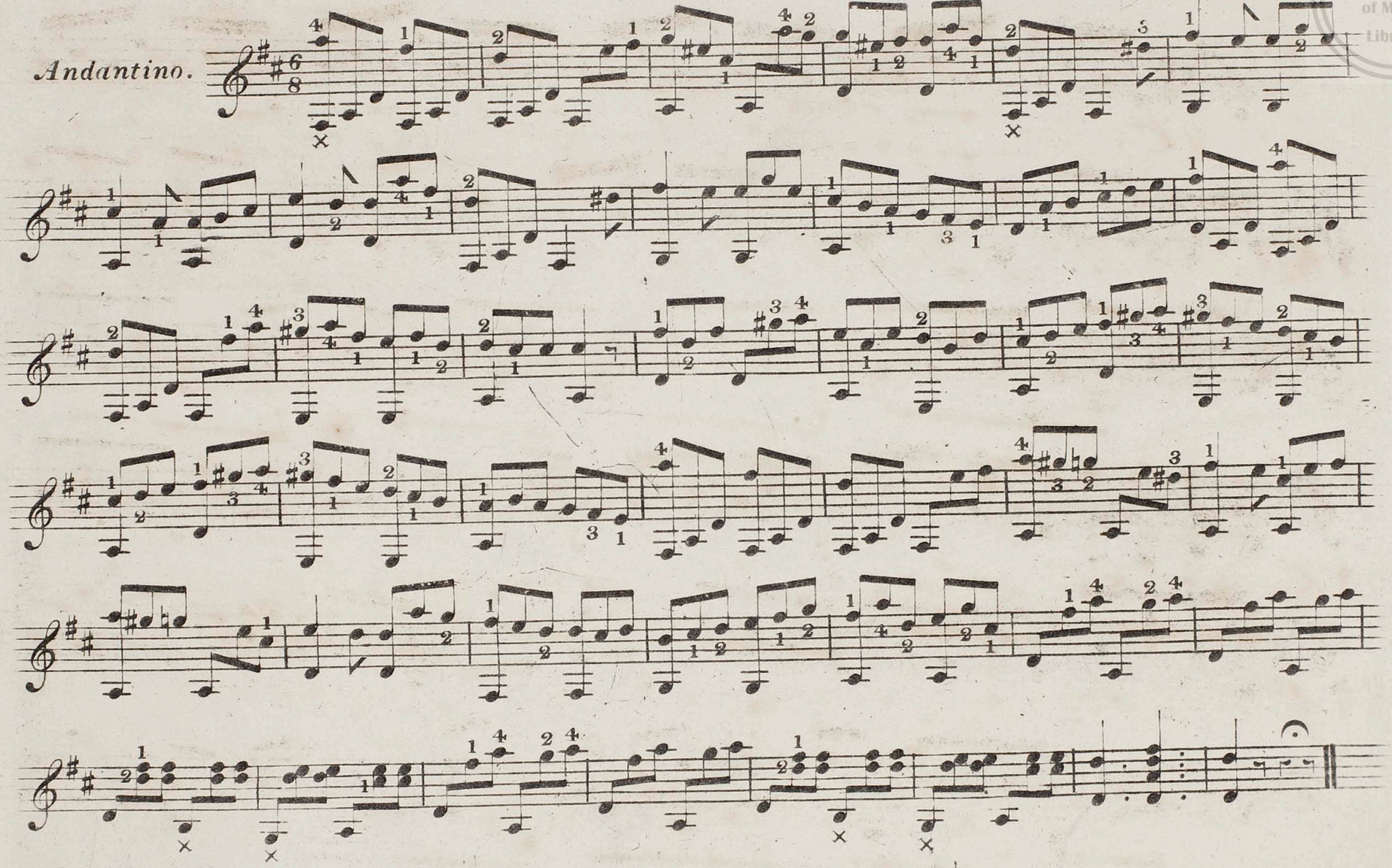
RONDO.

Andantino.



BUONA NOTTE. Romanza.

Arranged for the Guitar by Sr. Aspa.

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VOICE.
Andantino
GUITAR.

mf

Buo---na not-----te, buo----na not---te a---ma-----to be----------ne, Io ti

p

vengo, io ti vengo a ri---tro----va----------re, Poi men va---do poi men vado a ri----po---

mf

p

-----sa----------re, Deh! ri---cor----da---ti, ri cor---da----ti di me.

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mf

Tu ben sai tu ben sai che que...sto cuo.....re Per.....te

prova, perte pro.....va gran pe.....ne. Buo...na not...te buo..na notte ama....to

be.....ne, Deh! ri....cor....da....ti, ri...cor...da....ti di me.

Lo so ben, che un altro amante,
Giurerebbe a te il suo amore
Ma so ben che del mio cuore
Il compagno non si dà
Il tuo caro Giuseppino,
Di tradir non ti conviene,
Buona notte amato bene,
Deh! ricordati di me.

3

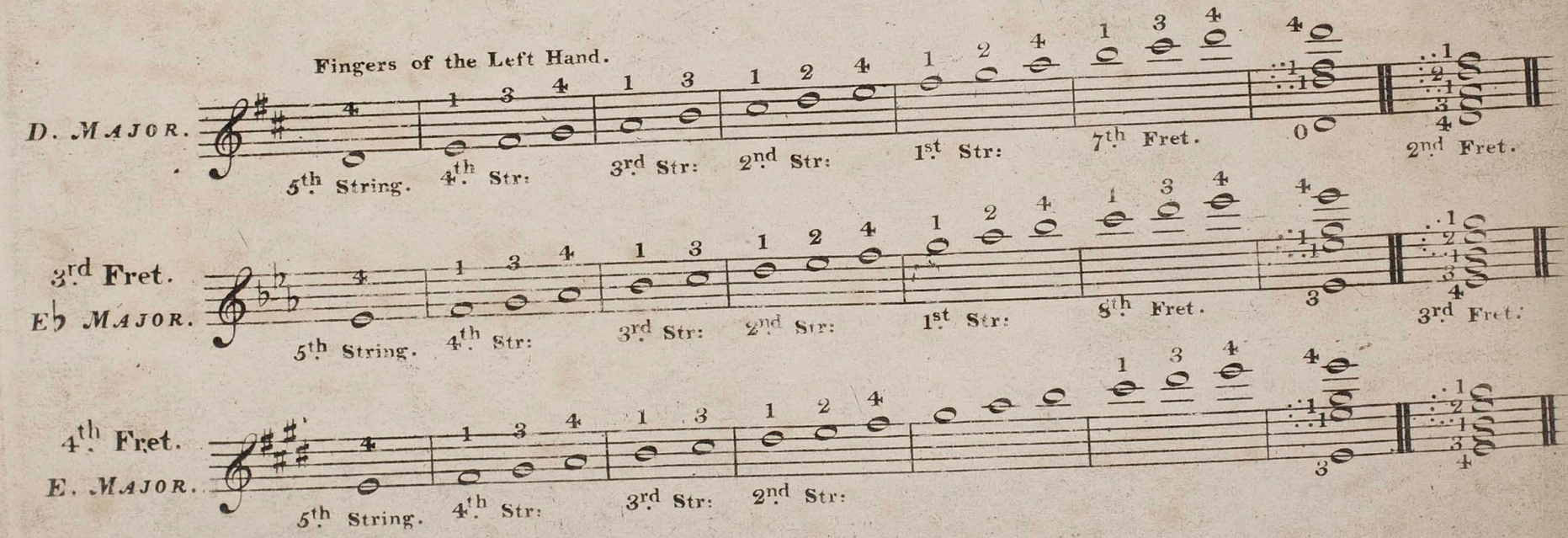
Ti sarò sempre costante,
Se fedele a me sara,
Ah che i tuoi vezzosi rai,
Han ferito questo cor.
Come mai allontanarmi,
Potro io da tue catene,
Buona notte amato bene,
Deh! ricordati di me.

OF THE POSITION.

There are as many positions on the Guitar as there are Frets, with which the Pupil should essentially be acquainted with. I mean that the LEFT HAND takes a new form in descending the 1st finger upon the specified Fret, the following Scales in different Keys will illustrate the different position.

I can not too strongly advise the Student not to neglect this essential part. In short to obtain a perfect knowledge of the finger board in running passages.

First position in the Key of D. MAJOR, descend the first finger on the 2d Fret.



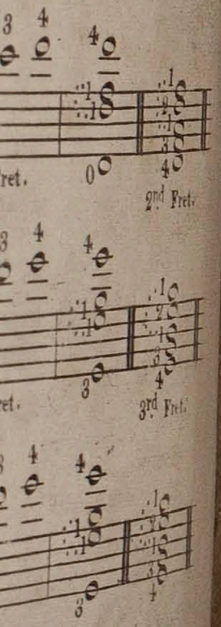
And so on by descending Diatonic your hand, you will play in every Key.

(168)

ch the Pupil should essen.
descending the 1st finger
ate the different position.

In short to obtain

n the 2d Fret.



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